

THE TRUTH TO POETICS AND THE CONCEPT OF BEAUTY IN THE IDEALISM OF JOHN KEATS

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ABSTRACT

Without poetics, an exposure of elegance of thoughts of a human being, life lies in frozen phenomena of attitude. It delivers an illuminating creation of the psyche of a poet over life and its position in the world. In exercising this artistic uniqueness, John Keats (1795 – 1821), one of the most suffered late romantic poets, covers a great extent of life – unpleasantness, disease, death, love and nature. Barriers impeccably reach his life to deter him from his pursuit of poetics, he, however, defeating smoothly all sorts of gloominess loses himself in the realm of poetics. The devoted fascination towards poetics honors him with a regard – a poet who loves this truth in life beyond of all corners of necessities and it resultantly represents his self of beauty as achieved in poetics. His so devotion of truth to life and then to poetics esteems him a representative from the perspective of all beauty searching human beings in the world.

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INTRODUCTION

The sense of poetics, here it means the life of appreciating beauty in the surroundings, secures this end from John Keats, who with his literary soul devotes to this attraction in spite of the frequently earthly discouragements in his visible world. Bush says on the psychic attraction of J. Keats: 'The working of human energies and human reasonings, though erroneous, may be fine, and in this consists poetry, though it is thereby less fine than philosophy, as an eagle is less fine than a truth (316). Keats lays much stress on enduring the buffets of the world, a theme that is elaborated in the picture of life and its adversities as a 'vale of soul making' (334; April, 1819). This idea seems to be the very opposite of negative capability, since the chameleon poet has no identity, no ethical character, whereas men are not souls 'till they acquire identities, till each one is personally itself.' In this view of life, as series of trials Keats finds 'a system of salvation' more rational and acceptable than the Christian' (333). He, a man of immense study and knowledge, defeats life, not life defeats him as are observed the life of many unknown geniuses blooming. John Keats, an illuminating genius of creation, lives in the poetics reflected in his literary works. So no a short span of life receives more attention than his artistic movement of thoughts and insights amidst a lot of unpleasant barriers in life. He faces the unpleasant realities since 1804 - his father died in a fall from a horse, then livelihood with a job of an apothecary at hospital, disease of his relations – tuberculosis which affects him, his mother - who dies of it and his brother etc. He, however, felt attracted to poetics: 'This sudden flowering of genius is of course inexplicable but at least it shows how strange are the reactions of the creative spirit to circumstances. In the

spring of 1819, Keats had received more attention than his fair share of blows from fortune. He was only twenty three years old and his happiness was menaced from several quarters [as I mentioned earlier]. In the preceding June, his brother George, who, had been “more than a brother” to him and his “greatest friend” had emigrated with his wife to America. In December, his other brother ‘Thomas, whom he loved no less than George, died. On Christmas Day, Keats had betrothed to Fanny Brawne, but, however, we may judge her feelings for him and his feelings for her, it is clear enough that their relations were not a source of strength and encouragement to him. And lastly the symptoms of his fatal illness ... [corrode him] (Bowra 126 – 27). Along with that the undefeatable poverty, he could mitigate with income at Guy’s hospital, didn’t weaken his energy of inspiration for poetics to cherish the change of life. So, a view on the texts of John Keats can evidence his nurture of poetics in life. And a critical analysis of the texts will underpin to a great extent his profound contemplation on life born from poetics. Last of all findings from this analysis may judge his relations with poetics because of his philosophy for life’s beauty, which sees any ugly view off and feels spirited in distress. This truth of life between poetics and the concept of beauty in life continues throughout the whole of J. Keats’ life.

The Nature of Poetics

Poetics, as it is the most remarkable deepened exposition of a man’s creative life, lives in the world for the beautiful appreciation of a human being. A human being so founds his hearty voice in tone, theme and rhythm exposed in language though rhythm changes in a course of time and he lays this process of language for a beautiful change amidst in the nauseating states in life, he has forever been searching in circumstances and life resultantly reaches the newer form of existence: ‘Kau jaha jana nai – kono ak bani - / Ami boha ani;’ (*Dhusor Pandulipi* ‘Koyakti Lain’ 1 - 2)ⁱ (‘What no one has ever known – the message I convey;’ ‘A Few Lines’ 1, Alam, trans.). But can every human being, who nurtures an appealing desire for a beautiful change in life, flourish his genius with creative spirit in the surroundings of life? The response is the reality of poetics in the world: ‘Sokolai kobi noy. Kau kau kobi – kanona tadar hridoya kolpona abong kolponar bhitara cinta of abhiggotar sbotontra sarbotta royacha abong tadar poshcata anak bigoto shotabdi dhora abong tadar songa songa adhunik jogotar nobo nobo kabo bikiron tadar sahajo koracha,’ (*Kobitar Kotha* 9) (‘All humans are not poets. Some of them are poets – because there remains dreams in their heart and unique marrow of thoughts and experience lie in their dreams for centuries. Next to so concept of new types of poetics of modern world help them in their unique marrow of thoughts and experience’ the authors, trans). Many human beings feel the perception that a beautiful change could be in life; but the revelation is possible from one or two as is from J. Keats. It contrasts the realm of appreciation of poetics to that of the common ones of a society with appreciation, theme, tone, etc. These Keatses amuse audiences – they feel amused with appreciation, theme, tone, etc. The audiences feel attracted at the reflection of so phases in life. Throughout their life, audiences refer to the perception of beauty as perceived from the lines of John Keats himself for poetics:

A thing of beauty is a joy for ever:

Its loveliness increases, it will never

Pass into nothingness, but still will keep

A bower quiet for us, . . . (Book 1. 1–4)

Thus poetics plays the hub of a beautiful change in society with amusing audiences and the amazing outburst can come out of a few in society, who has the artistic philosophy to change a life. Jibanananda Das, a key modern romantic

Bengali poet, says that the artistic desire for a change in society only is possible with poetics: ‘Kobita o jibon akoi jinisaroi duirokom utsaron; jibon bolta amra ja bujhi tar bhitore bastob nama amra sadharonoto ja jani ta royacha, kintu a asonglogno ababosthitho jibonar dika takiya kobir kolpona prothibha kingba manusar imagination sompurnobhaba tripto hoy na, kintu kobita sristi kora kobir bibak santbona pay, tar kolpona-monisa shantibodh kora, pathokar imagination tripti pay’ (17) (‘Poetry and life are the two revelations of a same thing; what we understand commonly about life conveys reality, but the imagination of a poet or of human beings doesn’t satiate absolutely looking at so incoherence in life; but the heart of a poet feels content creating poems, his imagination feels peaceful and the imagination of audiences feels comfortable’ the authors, trans.). Thousands of barriers before the way of poetics either are born from any corner of life or grow up naturally, but they are gone away from its way of revelation. Poverty of Sukanta, Nazrul, and Charles Dickens (the former two are prominent Bengali poets and the last one is versatile figure in English literature) didn’t stand in the way of the revelation of poetics. For instance Dickens’s life of poverty: ‘Dickens, a poor, obscure and suffering child, was helping to support a shiftless family by pasting labels on blacking bottles, sleeping under a counter like a homeless cat, and once a week timidly approaching the big prison where his father was confined for debt’ (Long 487). It, we are with a full understanding, will come out in any way in any circumstances for coherence in incoherence of life. This is how the trend of poetics functions in life.

The Nature of the Truth of John Keats’ Self and the Concept of Beauty

What J. Keats refers to the truth that exists in his existence for poetics, as I consider, denotes his wholehearted belief in poetics with his amusing lure of heart in spite of a bitter reality in his life and it results in the change from repugnance to attraction, and it enclaves the territory of abhorrence in life. Every sphere of life, after its vitriolic view, strikes his depth of heart; J. Keats feels exactly what truths appear in his soul. He comes into contact of the acrid view, seals a little moment his heart and then waits for the inevitable exposure of the truths with poetics’ appreciation, theme, and tone. Levinson rightly says: ‘By and large, we read the poetry as a sweet solution for a bitter life: a resolution of the actual contradictions’ (547). Soon his room of attraction fills with a pleasant smell – the strange smell spreads a society; in that area the truths have idea that it would be ideal location for life. Levinson again says: ‘The writing is not, we say, an escape from the real, but a constructive operation performed upon it so as to bring out its truth, which is also a new and deeply human beauty’ (547). But overburdened in the hard realities of life – illness of his relations and own self, the deaths of parents and so the bereavement, necessity for livelihood, doing a job of apothecary at a hospital, etc. it is instead a pleasant little acceptance of poetics and so an idyllic existence. This means a quite absolute truth in his existence and consequentially other truths of life, we perceive, come out from the depth of heart spontaneously in the page of poetics. The best of his experience reminds us a warmer course of truth as in the case of Sukanta and Nazrul. Sukanta was sick of poverty, Nazrul was the same; the pleasant going course of poetics’ life enchants both of them, not the world of poverty and other distresses of life smell to gain upon their uncommon life. Kazi Nazrul Islam says that poverty dignifies him: ‘Ha daridro tumi mora korachomohan / Tumi mora daniyach khristar somman’ (*Soncita* ‘Daridro’ 1 - 2) (‘O poverty! You have made me great / You have bestowed me as the honor as that of Jesus Christ’ *Sanchita (Collection)*, ‘Poverty’ the authors, trans). The poetics’ results look the abundant works in their bitter true life. This is the truth that flourishes a constant light on Keats’ hard life. Hough so says on his constant development: ‘During his short career, therefore, Keats’ work is always changing and developing. At his death, he seems to have been on the edge of a further stage of growth’ (137). Consequently the truths born from his truth to poetics about life, love and nature reach his life. The truth to poetics and the truths to life, love and nature seem to continue interplay in his life. The concept of beauty, that J. Keats quests throughout his life, ranges from his love of a

beautiful coherence in life, love and nature; and poetics copies finely so scenes in its page. In a letter written to J. H. Reynolds, Feb. 19, 1818 J. Keats perceives it the marrow of a pleasing life: 'I have an idea that a Man might pass a very pleasant life in this manner – let him on any certain day read a certain Page of full Poesy or distilled Prose and let him wander with it, and muse upon it, and reflect from it, and bring home to it, and prophesy upon it, and dream upon it – until it becomes stale – but will it do so?' (126).

The Survey of John Keats' Text

John Keats's truth to poetics separates him to dwell in other worlds, where lie no attraction of his heart. He fell into the depth of this beauty in life. With this position of his life, let's read different contexts of his text to observe how truth he perceives in poetics and how it works as a love in his psyche. Firstly he aspires to sacrifice his self for the sake of poetry:

'O Poesy! for thee I grasp my pen
That am not yet a glorious denizen
Of thy wide heaven'...
Yet, to my ardent prayer,
Yield from thy sanctuary some clear air,
. . . that I may die a death of luxury ('Sleep and Poetry' 47 - 59)

He smooths spontaneously poetics over his depth of heart and as a result poetics works as pleasure in his life: 'Sweet are pleasures that to poetry belong' ('Epistles to George Felton Mathew' 1). Poetics, in the preceding line thus we can see him, plays a fuel for his life – a truth in his existence. He lives a life of a short span of time. The reflection looks obvious in the lines 'Stop and consider life is but a day, / A fragile dew drop on its perilous way / From a tree's summit' ('Sleep and Poetry' 85 – 87). Under this circumstances he prays for several years to enjoy writing poetics: 'O for ten years that I may overwhelm / Myself in poesy; so I may do the deed / That my own soul has to itself decreed' ('Sleep and Poetry' 96 - 98). It results from the crisis of his life – illness, death and distress of poverty. His father dies by fall from horseback, his mother dies of tuberculosis and his brother dies of it too. He himself suffers from it and dies of it. He so considers usually life: 'The weariness, the fever, and the fret / Here where men sit and hear each other groan' ('Ode to a Nightingale' 23 - 24). Also the youth of life passes within a short time and death grasps a human being: 'Where [in the World] youth grows pale and spectre – thin, and dies,' ('Ode to a Nightingale' 26). Even misery born from poverty seems to have tried to repress his inspiration of heart, so looks tragically the land of his life deserting him: 'The monstrous region, whose dull rivers pour, / Ever from their sordid urns unto the shore, / Unown'd of any weedy-haired gods; / Whose winds, all zephyrless, hold scourging gods; / Iced in the Great lakes, to afflict mankind;' (To ----- ¹ 34 - 38). It reaches him the full potentiality of the realization about the world – a miserable world: 'Where but to think is to be full of sorrow / And leaden – eyed despairs' (Ode to a Nightingale' 27 – 28). But in the preface to these realities of life, he warms the blood of pleasantness as an expression of his culture. In doing so, he distances pains of morbidity and attaches himself to agonies of heart - a nobler life: 'Yes, I must pass them (the joys born from Flora) for a nobler life, / Where I may find the agonies, the strife / Of human heart:' ('Sleep and Poetry' 123 – 25). The reflection, we perceive, affirms his overcoming philosophy over illness, loss of youth, mortality and misery of poverty. Illness confronts instead of progressing a human life, but the impact of illness fails. Consequentially, he achieves an inspiring self in the state of

illness. The appealing attractiveness of the forest with leaves enables him to dive in cheers: 'Fade far away, dissolve and quite forget / What [the impact of illness, loss of youth, death, etc.] thou among the leaves hast never known' ('Ode to a Nightingale' 21 – 22). And the unhappy image born from gray hair of the poem 'To Nightingale' like illness seems to have created sadness as is felt on the young lover of the urn: 'For ever panting and for ever young' ('Ode on a Grecian Urn' 27). He enjoys the view in his spirituality: 'Not to the sensual ear, but, more endear'd / Pipe to the Spirit ditties of no tone' ('Ode on a Grecian Urn' 13 – 14). Besides, mortality, which could create a horrid tension in John Keats, oppositely contrasts to joyous hopefulness – after death the souls of the poets enjoy: 'Souls of Poets dead and gone. / What Elisium² have ye known, / Happy field or mossy cavern; / Choicer than the Mermaid Tavern?' (Lines on 'The Mermaid Tavern' 1 – 4). Next to life comes love, where he feels an amazing agony of heart, and it grasps poetics to reveal the inmost feelings of life defeating pains of life. Keats knows and thinks it vivid that a beloved will fade as comes from his apprehension: 'Where Beauty cannot keep her lustrous eyes' (Ode to a Nightingale' 29); but the wide-reaching perception of joy comes in the midst of distaste: 'She [his beloved] cannot fade' ('Ode on a Grecian Urn' 19). Also love, he sees, looks too short-lived to enjoy forever in the de-mytholized world; but he desires and enjoys spiritually an abiding principle of attraction in love as reflected from the urn: 'For ever warm and still to be enjoy'd' ('Ode on a Grecian Urn' 26). Lastly J. Keats acknowledges beauty of love in separation with his beloved: 'If thy mistress some rich shows / Emprison her soft hand and let her rave / And feed deep upon her peerless eyes' ('Ode on Melancholy' 18 – 20); so his expectation consists in cheers of love seeing a beloved off. Above all we can survey from the tenderest level of perception in the ardour of J. Keats' psyche in nature reflecting intensity with unhappiness. During the autumn J. Keats' psyche could be haunted with the loss of beauty - with the shed of leaves from trees, the loss of music etc.; but how loving it is in his passionate nature: 'Where are the songs of Spring? Ay where are they? / Think not of them, thou (autumn) hast thy music too,-' ('To Autumn' 23 – 24). But beyond the view of '. . . that (the spring) cannot shed your leaves, nor ever bid the spring adieu' ('Ode on a Grecian Urn' 21– 22) he touches autumnal loss of glory in contrast to the spring. 'And touch the stubble plains with rosy hue' ('To Autumn' 26). In poetics he perceives psychically the awareness of life's beauty as observed his philosophy to go beyond the pains of hard realities of life, love and nature. Amidst the distaste of life lies the elegance of life and poetics represents the scenario in its loving field.

The Analysis of the Texts

The Analysis of the Texts of the survey we can say that there are samples about his existence with poetics. Through the survey he looks transparently true to let a clear view of the truth to poetics and the truths of life, love and nature reflecting in poetics, not anywhere else. This note represents his devotive compatibility with poetics in exposing the truths – where a life could result in distaste losing the exquisiteness of heart in the world, instead he unities with the beauties of life – how a life can either avert or enjoy the sufferings in the midst of pains. J. Keats, so, feels the wondrous energy realizing the genius of psyche and attaches it with the creativity of the truths. The creativity, he considers, is one of the nicest inspirations of his genius. J. Keats observes about the creativity of psyche in vision: 'I see and sing by my own eyes inspired' ('Ode to Psyche' 43). Psyche plays the centre where from he recognizes the world whether it is joyous or insipid or either of the both – joyous and insipid. The psyche, with which Jibanananda Das, a modern Bengali romantic poet, looks at the world and feels as deeply as that of the poetics of 'Ode to a Nightingale', exposes the position of J. Keats in the world: 'Kobi jokhon somajar songa nijar jibondharar anboy khuja pan na tokhon nijaka tini gutiya nan, soriya nan poribar o poriparshbo thaka' (Biswajit Ghos 133) ('When a poet doesn't cohere to the flow of his society, he becomes melancholic,

keeps himself away from family and his surroundings' the authors, trans'). So had his psyche been friendly to life, love, and nature, there would not be any flow of agony from his psyche. Psyche, consequentially, enters in the full joys of life, love and nature in poetics where he is still living and prepares for the further life of comfort in the midst of distaste. This is the result of his appeal in prayer to poesy to continue his pen for poetics. Because he would like to enjoy his short life: 'for it feeds upon the burrs, / And thorns of life; forgetting the great end / Of poesy, that it should be a friend / To sooth the cares and lift the thoughts of man'³ ('Sleep and Poetry' 244 – 47). Let's now explain the contexts of other texts as reflected in the survey. The buoyant feeling for poetics, J. Keats befriends with, stills his trend of heart in the world. As a human being he can enjoy the life of the world; but it is too deep with burdens of the world to enjoy. The repressed feeling, born from the conditions – his father dies, his mother and brother die because of tuberculosis, he himself suffers from illness, economic state of his family doesn't go well, etc. persists in life, because the world and life herein look to him: 'Where but to think is to be full of sorrow / And leaden eyed despairs, ('Ode to a Nightingale' 27 – 28). In the midst of these states of circumstances he serves at a hospital as an apprentice to a surgeon and writes poems over life, love and nature. The implication so flows in our perception smoothly – poetics results from circumstances and he culminates in the juices of life in the difficulties. The beauty of the significance of life eases his distress; and he, who after leaves the world of distress, sees the world with poetics as a hero – the world remembers still him. Here, he adds to life enlightenment and crowns life with glories. So he creates with poetics the world of the Nightingale: 'Fade far away, dissolve, and quite forget / What thou among the leaves hast never known,' ('Ode to a Nightingale' 21 – 22). This 'What' refers to illness, the loss of beauty in physique, mortality, etc. Also 'for ever young' ('Ode on a Grecian Urn' 27) lessens the sufferings of his psyche in the dying state of youth. Even the earthy life in 'LINES ON THE MERMAID TAVERN' touches J. Keats with the remembrance of the dead virtuous about their preference for the life of the world to the after-life: 'Choicer than the Mermaid Tavern?' (4). Above all in his life misery of poverty can't stand in the way of the desire of J. Keats as he could have expected to leave the world owing to poverty, rather the charms of the world enthrall him. So the short span of the duration of his life remains happily melodious and full of creativity. Fraistat rightly observes about the creativity of J. Keats and esp. the philosophy of J. Keats: 'Although fancy promises delights – that will never cloy, they are also insubstantial and illusory. In contrast, the "never cloying" pleasures of which "Bards of Passion" speaks (1.28) result from the poetic imagination's attempt to console and teach humanity. In return for their knowledge, they have left behind on earth in their poetry, poets gain a heaven

Where the nightingale doth sing

Not a senseless, tranced thing

But divine melodious truth,

Philosophic numbers smooth.

Tales and golden histories

Of heaven and its mysteries (11. 17 – 22) (599 – 600)

By creating a poetic world the poet doesn't merely escapes from incoherence in life but also believes that in cultivating this world of poetics born from imagination, he creates a new life in reality and offers an experience not being an escapist but also using morbidity in life. Bitoshock Bhattacharya so says on Jibanananda Das, a modern Bengali romantic poet, about creativity: 'Jhora Palok ar shikha Dhusor Pandulipita rup nilo mombatir alloy, arpor thaka

Jibananandar kobitay mombtir alo bhabuk o shilpi manusar nirman o sristir kaja lagba.' (17) ('The flame of 'Fallen Feathers' takes the shape of light of a candle in *Gray Manuscripts* – later this light of the candle works as a means of thinking and creativity of an artist in the poetry of Jibanananda Das' the authors, trans'). Next to life approaches the philosophy of J. Keats about the truths of love. J. Keats teaches his self to reduce the miseries of love with poetics. The most distaste state of his love is that in which he is left to consider his heart with bitterness in reality of love. His beloved fetches the thought of the reality of his life – he suffers from an illness persisting the members of his family – tuberculosis: 'You [Fanny Brawne] know our situation [the condition of illness in the members of his family and finally deaths] what hope is there if I should be recovered ever so soon -...' (Letter to Fanny Brawne, Feb? 1820). The idea - the continuation of love, eats up the desire of Fanny Brawne for love for J Keats, is obvious. What is then the reality? J. Keats then sacrifices himself to the ever continuation of love of the urn: 'For ever wilt thou love' ('Ode on a Grecian Urn' 9) resulted from 'She cannot fade,' ('Ode on a Grecian Urn' 9); 'she be fair' ('Ode on a Grecian Urn' 10) etc. as there is no possibility of the beloved to go pale in these scenes. So he is true to his philosophical truth – a mere imaginative insight in the enjoyment of love J. Keats pursues the ecstasy of his beauty with poetics to enjoy the deepness of love, but to avoid the pains of love. A beloved in her richness of physical beauty creates impressiveness of contemplation in a lover. There is the view of Syed in this regard in the interpretation of the love of Radha, a Hindu goddess: 'Radha snan kora tira uthachan. Tar kash rashi asa poracha nitombotota, andhokar jano cadar kacha ashroy prathona koracha. Tarporoi nilsharir songa nayokar hridoy badha hoyo jay. Sharirikota thaka hridoyar unmash ghotlo' (240) ('Radha after bathing came on the shore. Her hair reaches the buttock – darkness as if prays the moon to let itself hind. Then the heart of the lover attaches to the blue hair of the beloved. Her physical beauty awakens the heart of the lover' the authors, trans.). The same perception springs up in J. Keats with the beauty of the beloved and this enters in his spirit and then in poetics – contrasted to the fleeting memory of love. J. Keats so has in poetics the very power of continuity – the abiding wave of the memory of psyche in love. Besides, J. Keats conceives the appealing beauty of love not in union, rather in separation. Union, he sees, is unexciting. He goes beyond this scene. Joy lies in the most sorrowful reality of melancholy – possible to feel spiritually and so he has a more compassionate feeling in the spiritual enjoyment in separation than in union. Brooks so says on the imaginative and unending ambience of love: 'The paradox (of love in 'Ode on a Grecian Urn') is carried further in the case of the lover, whose love is 'For ever warm and still to be enjoy'd: We are really dealing with an ambiguity here, for we can take 'still to be enjoy'd as an adjectival phrase on the same level as 'warm' that is 'still virginal and warm.' But the tenor of the whole poem suggests that the warmth of the love depends upon the fact that it has not been enjoyed – that is 'warm and still to be enjoy'd' may mean also 'warm' because still to be enjoy'd.' (138). Last of all, there is the empathetic identification of J. Keats with autumn – he typifies autumnal music born from different areas of autumn as his own, not that of the spring. In reality, trees lose leaves in autumn; there is no existence of the ever spring. But J. Keats here tastes how the beauty of melancholy deepens his heart. If there would not be the fall of leaves in autumn, he couldn't feel the beauty of spring. He can here perceive beauty: 'It is the paradox of the deeper Melancholy that she dwells with beauty, that she has her 'Sovran shrine' in the very temple of delight' (Garrod 65). This enlivens a poet and so the whole of J. Keats' heart seems to make life joyous for us amidst hard realities of life, love and nature with poetics as we read it when life brings us very close to the wearied heart with illness, desertion in the beauty of physique, mortality, poverty, dullness of love and dreariness of nature.

FINDINGS

J. Keats, a devotee to creativity, embraces the beauty of poetics, what he could have thought less essential than life and its maintenance, illness, physical beauty, poverty, insipid love, and dull nature etc. His real life makes him realize pains of the world, but our concept is what his philosophy is. He so stresses the virtue of delight and exaltation in the midst of distaste. He believes in the excellent awareness of his psyche in the world – life, love and nature: ‘I see and sing by my own eyes inspired’ (*Ode to Psyche* 43). What do his eyes sing feeling inspired by? His uncommon eyes sing feeling the world. So poetics is his truth and beauty, through which other truths of life flourish and here lie his existence – the beauty of life. Garrod says about J. Keats:

But to suppose Keats (or any other poet) to say so much and to mean nothing of it (the moral of J. Keats) or, indeed, less than all of it is to save poetry out of ethics at too great a price But I suppose him to say, and to mean not merely that the poet has a more delicate perception than common men of the beauty of the world of sense, a finer palate for joy . . . but that the top of poetry, its suppose mood, is precisely that mood in which the beauty, of which the poet is priest and worshipper, is so apprehended that the awareness of it is anguish. (65 – 66)

CONCLUSIONS

From what matters most to J. Keats, it centers around the devotion of his self in poetics, which he thinks fundamental to reach a new existence of life, love and nature. Beyond the common periphery of the existence – the old one, he creates a new one and the means stands in poetics, which J. Keats considers a horizon of gold and thereby he feels excellent:

The last of these young aspirants whom we have met with, and who promise to help the new school to revive Nature and

To put a spirit of youth in every thing -,

is, we believe, the youngest of them all, and just of age. His name is JOHN KEATS. He has not yet published any thing except in a newspaper; but a set of his manuscripts was handed us the other day, and fairly surprised us with the truth of their ambition, and ardent grappling with Nature’ (Hunt 33).

His ambition is to do good for the peoples: ‘I find there is no worthy pursuit but the idea of doing some good for the world – some do it with their society . there is but one way for me – the road lies through application study and thought. I will pursue it and to that end purpose retiring for some years’ (Keats in a Letter to John Taylor, April 24, 1818). So his concept lies in: ‘Much have I travell’d in the realms of gold,’ (*‘On first looking into Chapman’s Homer’* 1). So J. Keats, a typical belief of sacrificing soul for poetics, curbs the exertion of so called worldly pressures – life, its livelihood and illness, pale of the beauty in physique, distaste love, and pale in nature, to change life:

Generations are wasted by old age, “Youth grows pale, and spectre-thin, and dies” and “Every thing is spoiled by use” (*“Fancy”* 1. 68). Under the impact of this threat, mankind is made powerless in the stagnation that Keats felt at times in himself and saw around him. Mutability causes paralysis.

His dream then becomes a kind of reversal of the Ovidian metamorphosis, in which man was frozen into a natural form: the poet is the one who can reverse the metamorphosis and reanimate the dead forms into life’ (De Man 539).

His inspiring self of dignity, brought to a devotion of poetics, felt it his only truth and till he breathes last, he finds it a huge possibility to create a vast prospect of a new existence as in the cast of Charles Dickens, whose life didn't succumb to the realities of life. So poetics is Keats' only truth and beauty in existence and other truths of life as a result become joyous in his morbid life.

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ⁱ This is a Phonetic Transcription from Bengali to English. The transcriptions are mentioned immediately not only before the translations of the main document of the article but also immediately before the translations of REFERENCES. After the transcriptions the translations reflect the meaning of the original texts. The transcriptions are cited before every translations of the article. A reader of the article can identify the meaning of texts with the help of translations along with the original texts from transcriptions and the quoted sources. The citation of - Phonetic Transcription from Bengali to English' is avoided after every transcription for the escape of repetition of same idea in many contexts of the article. It may create distaste in readers and the article may lose beauty.